

WARREN
MAGAZINE



FAMOUS
MONSTERS
#116

MAY 1975

FAMOUS

MONSTERS

POC \$1.00

OF FILMLAND



THE LAND THAT TIME FORGOT • BIG FM CONVENTION PHOTO STORY

BE WARRENE!



The Monster facing you is None Other Than **JAMES WARREN**, Publisher of This, the World's First & Foremost FilmMonster Magazine. Thousands fainted at his Public Appearance at the FILMONSTER CONVENTION reported in this Issue together with some of the Most Exciting Horror Articles Ever Assembled!

SPEAKING OF
MONSTERS

SUPER CHICK!



WHAT IS RICK BAKER, Monster Maker, doing above in that incredible monster suit of his own making?

Baking!

But if you think that's a hot one, wait'll you sink your claws into this one — this Post Convention Issue of FM where you not only are shown exciting hi-lites of the First Annual FM Con but we come on strong with The Return of Dr. X (would you believe

Humphrey Bogart?), a Japanese treat, rare treats for Colin Clive, John Carradine, Barry Atwater, Edgar Rice Burroughs, Basil Rathbone, Dinosaur, Scientifilm ("Aelita"), Boris Karloff and other fans . . . and part 2 of the BELA LUGOSI BIO that has already turned FM #115 into an Instant Collectors Item.

Resting on one's laurels is no way to lead the rest so we continue to comb the world to bring you the BEST.

FORREST
ACKERLEY



FANG MAIL

THIS ISSUE DEDICATED TO



LUCY CHASE WILLIAMS

... who's been around this planet 22 years and spent a good deal of her young life looking at monster movies & reading FM, I didn't know she existed till she astonished me by bidding \$60 for an hour of my time at the First Famous Monsters Convention auction. Frankly, I was flattered—why, she could buy over 50 issues of FM for that amount! If there were more fans like Lucy... willing to pay like that for an hour's conversation with me... I could retire! Is it any wonder—I Love Lucy? Ferry Ackerman

2 WDRDS... THEN 64 MORE

Only 2 words can describe #115: Monstrously Magnificent! Every article was Fearfully Fabulous! Every picture was Gigantically Great. The cover was Superly Superb! #13 holds the record at the top of my list for being the best issue ever, but this issue is certainly giving it a run for its money. FM is without a doubt the best magazine on the stands. I'm with you till #200!

KENT "ERIQUE" MADDEN
Novato, Calif.

"ABOUT #114"

It was probably the best issue you ever had—but why was it almost all reprints? That ruined it. In your list of Japanese monster films you forgot one of the greatest—DESTROY ALL MONSTERS and this is inexcusable since you had this story in the same issue. No such movie as KING KONG VS. MECHAKONG—the top was from KING KONG ESCAPES... and anyway it's Mechakong. (Several other complaints followed and then...) Maybe in the future you can do a better job on an all-Japanese monsters issue.

BILL GUDMUNDSON
Glenview, Ill.

Sounds like we better recall that issue and do it all over again! And yet—despite the reprints that "ruined" it and the TDNS of TERRIBLE mistakes he called it "probably the best issue" we ever had!

WORDLESS

#114 was just... just, well, there are no words to describe it! I have praised & worshipped Godzilla & Crew. When I saw this magazine I almost totally freaked out!!!

JUDHN DETRICH
Orange, Calif.

WANTED! More Readers Like



ANDREA MATTHEWS

A TURN FOR THE EAST

FM finally came thru! Many thanks for the all-Japan issue. About time someone mentioned Gigigan, Mechacon et al! I hope those kids who visited the Ackerman show made you realize there is more to life than Karloff, Lugosi, Lee, Harryhausen & Cushing. We Godzilla fans would like a turn too!

JEFF MODRE
Stafford, Tex

WANTED! More Readers Like



REINNE RICE

PRO REPORTON CDN

Twas a mind-bending spectacle... namely the 1974 Famous Monsters Convention. For those fans who didn't make it last year, make plans for attending this year. You won't regret it. This the Convention was a bit crude, I expect the second one to be more polished.

The FM cover gallery was fantastic. The posters & stills rooms could have been expanded but were still interesting.

The high spot was, of course, seeing & hearing the one & only FJA at the crowded auditorium. I managed to get 2 autographs of Farry— one in the Convention book, the other in my FM #1. Catherine Lorre was indeed charming. The wonderful exhibits & lectures were superb. I laughed out loud when Farry was sold for a mere \$60. By the way, Farry, what DID go on in that hotel room?? I have been with FM since early 1965 and am now working on a complete mint set. Your recent issues have shone brightly over the others. FM has achieved a new level of greatness equal to the fabulous #20s.

"A LOYAL FAN"
Long Island, NY

What went on for an hour between the Editor and the fan who bid \$60 for 60 minutes of his time? Neatime bid a laffable \$61 and find out whether you get your funny's worth. All I can say is Ms. Williams left with a smile on her face, saying "I'm glad somebody didn't outbid me!"

WANTED! More Readers Like



AURIGA-PODKAYNE SEVRIN

THUMBS UP

I enjoyed reading "FJA in Frankenstein's Domain" mainly because of the style in which it was written.

RWB SKIR
E. Norwich, NY

THUMBS SIDEWAYS

FJA prints letters putting himself down and he must be a pretty nice guy to do that.

STEVE MARIND
Ridgefield, Conn.

I've known FJA for nearly 60 years and can tell you from inside experience he's really rotten. Worst of all, he has no sense of humor.—FJA

WON'T PUT UP WITH PUTDOWN

I have never written to Fangmail before but this time I think I should. I read in #113 about the big putdown on the magazine. I don't see how a person could write that about a magazine. My friend & I have been collecting FM back from #97. I think they all were exciting issues. I also think the price fits the magazine just right. I have #106—the one that "What's his name" panned—and I thought it was a very good issue, in fact, I didn't know much about Harryhausen until I read it there.

JEFF GUTRIDGE
Eugene, Ore.

WANTED! More Readers Like



COUNTESS SUSAN CORP

CONTINUED ON PAGE 72



OUR COVER
What's that you say? Our cover's awful?
Well, but we adored it that way. The late
John Wayne wrote "The Reward of the
Savage" and it for *FM* came in this way
as THE DAY OF THE TRIFFIDS. Now its
English new issue is our cover, as depicted
by the artist of Ken Kelly.

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FAMOUS MONSTERS OF FILMLAND

Incorporating MONSTER WORLD

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ance's Jeckyll/Hyde, Triffids. And more.
You got 'em!

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THE LAND THAT TIME FORGOT!

-but, fraught with monsters, you will not!

preview by dennis billows

in the beginning

I **MUST HAVE** been a little after three o'clock in the afternoon that it happened—the afternoon of June 3rd, 1916. It seems incredible that all that I have passed through—all those weird and terrifying experiences—should have been encompassed within so short a span as three brief months. Rather might I have experienced a cosmic cycle, with all its changes and evolutions, for that which I have seen with my own eyes in this brief interval of time—things that no other mortal eye had seen before, glimpses of a world past, a world dead, a world so long dead that even in the lowest Cambrian stratum no trace of it remains. Fused with the melting inner crust, it has passed forever beyond the ken of man other than in that lost pocket of the

earth whither fate has borne me and where my doom is sealed. I am here and here I must remain."

With these words the immortal Edgar Rice Burroughs, creator of TARZAN, JOHN CARTER OF MARS, CARSON OF VENUS and DAVID INNES OF PELLUCIDAR, launched what many critics consider his most exciting & imaginative series of adventures:

**THE LAND THAT TIME FORGOT
THE PEOPLE THAT TIME FORGOT
And OUT OF TIME'S ABYSS.**

Amicus Productions, in association with Edgar Rice Burroughs Inc., is now about to burst upon the movie screen a tale to enthral young & old alike.



The Menace of the Mesosaurus! A monster from the depths of the Lost World attacks terrified members of submarine crew.



While rescuing an injured caveman, Lost World explorers are in dinoseurian danger themselves of being injured!

Caprona... The Land That Time Forgot... a continent found only on that mythical map that charts Skull Island, Atlantis, Mu, fabled Hyperborea, Pellucidar at the center of the Earth, the dead sea bottoms of ancient Barsoom. Caprona—lost for centuries, a land where Time stood still and *all* the primeval monsters of vanished ages still stalk the land!

torpedoed!

As the story opens, an English Coast Guard walking along the rocky shores of Land's End, in 1918, retrieves a World War I thermos flask from the sea. Inside he finds a manuscript which

tells an incredible story....

It is written by Bowen Tyler (Doug McClure), a young American whose family owned shipyards in California. His adventure began two years earlier when he boarded a British ship, the *S.S. Montrose*, determined to join the war in France.

The action came sooner than expected when the *Montrose* was torpedoed by a German U-boat commanded by Captain von Schoenworts (John McEnery). He tells his second-in-command, Lt. Deitz (Anthony Ainley), that the passengers aboard the *Montrose* were all civilians and that they will not surface for survivors.

Bowen struggles to a raft from the *Montrose*. Climbing aboard, he finds the unconscious body



The Book & The Shriek. For more of this horrifying action, turn page!

of an attractive girl, biologist Lisa Clayton (Susan Penhaligon).

Listening intently in the swirling fog all around them, they hear the muffled sound of oars. It is one of the *Montrose*'s lifeboats, and strong hands soon haul them aboard.

Among their rescuers are:

Bradley (Keith Barron), the First Officer.

Olson (Declan Mulholland), the Irish First Mate.

Whiteley (Colin Farrell), the Wireless Operator.

And Benson (Ben Howard), the Chief Engineer.

Meanwhile, Von Schoenvorts gives Deitz permission to surface the U-boat to recharge the batteries.

Bowen, an expert on submarines, tells Bradley that the Germans can't have spotted them in the fog. If they can get aboard the U-boat as it surfaces, they could give their enemies a nasty surprise...

mysterious happenings

As the lifeboat draws alongside the surfacing submarine, Bowen and the English sailors leap

silently aboard and quickly disarm von Schoenvorts and the German crew as they emerge from the conning-tower hatch.

The ship's radio is smashed by Deitz in a fight with Olson, so they are unable to make contact with Allied shipping.

After a British warship almost blows the German U-boat out of the water, the port propshaft becomes stuck and von Schoenvorts, now in irons, suggests they must all work together for their common survival.

Days pass.

Bowen is puzzled that they have crossed the Atlantic without sighting a single ship. Has the compass been tampered with?

The tables are abruptly turned when armed Germans suddenly appear. As commander of the submarine, von Schoenvorts had a key to his own irons and came out from his cabin each night to change the course of the compass. He is now heading towards a German supply ship which is refuelling U-boats in the area.

hope is sunk

With Lisa's help, Bowen & Bradley manage

TERBOR



Doug McClure valiantly tries to save Ahm the Ape-man.

to escape and send a torpedo streaking thru the water towards the German ship.

caprona... danger

Von Schoenvorts watches in horror as there follows a tremendous explosion.

Bowen is once more in command of the U-boat.

They only have fresh water & supplies to last for one week.

Fuel must be conserved and supplies rationed if they are to survive.

Bowen observes that the sea above the submarine is surrounded by icebergs, yet there are no known icebergs in these waters. Where are they...?

Reluctantly, Bowen asks for von Schoenvort's help. He tells them that the U-boat must have drifted towards Caprona, an uncharted & long-

forgotten island, entirely surrounded by cliffs, first discovered by an early 17th century Italian navigator.

If they don't find a way thru the formidable iceberg-laden sea, they will all perish.

CAPRONA... THE LAND THAT TIME FORGOT!

They encounter prehistoric creatures extinct upon this planet for millions & millions of years.

Monsters that have no business being alive in the civilized world.

Creatures from Creation's dawn that should have died out long before the 20th Century.

Yet—

Here they are!

Alive!

Gigantic!

Menacing!

DACTYL!



Theme Song: "Ahm Headin' for the Last Groundup . . ."

Ferocious!

Diplodocus . . .

Pterodactyls . . .

Plesiosaurus . . .

Triceratops . . .

Allosaurus . . .

danger from the deeps

A huge long-necked Mosasaurus, a terrifying sea-going reptile, rises dripping from the murky depths of the inland ocean to attack the crew of the U-boat.

A battle ensues between man & monster that is touch & go.

But Olson grabs a machine gun and pumps so much hot lead into the creature's carcass that it finally succumbs to "lead poisoning."

Score: Men—1/*Plesiosaurus*—0.

After the shuddersome sea creature has been killed, von Schoenvorts says to Bowen: "If we

are to have any hope of survival under these unprecedented conditions, we must agree to forget our mutual differences. We must join forces while on this incredible island . . . else perish."

Bowen agrees . . . in principle. He, von Schoenvorts & Bradley will each command their own men, with Bowen in charge of their task force in Caprona.

evolution island

They discover that Caprona, vast & exotic, is of volcanic origin.

Is the volcano still dead . . . or but dormant?

While exploring the mysterious island, they encounter a band of primitive men, barbarians in various stages of human advancement, known as the Bo-Lu. They wound & capture one of these cavemen, Ahm (Bobby Parr).

From Ahm they learn that he has seen fire



The primitive Bo-Lu man frightens Lisa.



Apemon helps modern man hunt for oil.

springing from the ground. Can it be of volcanic origin? Natural gas? Or—

Oil!

Oil they need desperately to help them escape back to civilization in the crippled U-boat.

While heading north on the island, they are suddenly attacked by Sto-Lu, the tribe more physically advanced than the Bo-Lu.

Making himself understood by sign language, Ahm indicates that some day he too will become a Sto-Lu.

They also learn that the humanoids of higher intelligence (such as themselves) are known as "Galus."

life . . . and death

In a dismal swampland they make an exciting discovery:

Oil! Gushing from the ground.

"We'll build a camp here and set up a refinery," Bowen says.

But Ahm emphatically contradicts him. By signs he makes it understood that they must continue North. South, he says, is "Botu"—Death!

The party discovers that the farther they proceed upstream, the closer they come to the source of life on Caprona. In the Sto-La encampment, every living creature must lay eggs which flow into the River of Life and develop thru every stage of evolution of its species. Millions of years of evolution are encompassed in Caprona. Nothing can go back; everything must move forward to Nature's next stage of development, with Galus as the creatures attaining the highest form of perfection . . .

terror from the skies

The party is attacked by a group of Sto-Lu tribesmen.

The savages abduct Lisa!

Bowen, seeking a way to rescue Lisa, sees two savages fighting over the girl. He manages to save her from a treacherous quicksand pit which sacks down the Sto-Lu leader.

Just then, Lisa notices Ahm. He has become a Sto-La, mentally aware and changed in physical appearance.

Amidst the battle, the skies darken and an enormous shadow passes over the land. Giant claws swoop down and clutch the struggling Ahm! Bowen tries unsuccessfully to save him from the talons of a giant winged prehistoric reptile which carries him off into the distance . . .

captured by savages!

Back on firm ground, Bowen & Lisa are captured by spear-carrying Band-Lu warriors, members of the next stage of evolution on Caprona.

The chief wants to put the two "Galus" to death but, as he speaks, the sleeping volcano



The Pool of Life! Primitive maidens, ever menaced by ferocious beasts, renew their vitality in the rejuvenating waters.

wakes and panic breaks out. Bowen engages in a fierce duel to the death with the Chief, then in the confusion escapes with Lisa.

Back at the makeshift stockade, the last barrel of oil has been carried onto the U-boat.

Von Schoenvorts & Deitz are also aboard.

Deitz wants to sail immediately, leaving the English & American behind. Von Schoenvorts says he will wait for them as long as necessary but Deitz uses his gun to seize control of the submarine. He shoots Olson, wounds von Schoenvorts & Bradley, then gives an order to the helmsman:

"Start ship!"

abandoned!

Bowen & Lisa arrive on the beach in time to see the U-boat leaving without them.

The volcano is now having its full effect on the bubbling, steaming lake thru which the U-boat must sail to leave the island.

The submarine, commanded by the now-crazed Deitz, retreats into the distance. As it prepares to submerge, boiling bubbles swell up from the

depths of the lake.

The heat becomes stifling!

The men fight for breath!

Deitz, too, begins to panic.

On board, Bradley shoots Deitz but it is too late to save them as the U-boat is drawn down into the boiling lake!

sinking hopes

Bowen & Lisa watch helplessly from the shore. With the sinking of the submarine all hopes of escape have disappeared.

They survive together for 6 months, alone & unarmed in a terrifying hostile, primeval land. Then Bowen writes a message, places it inside a thermos flask and flings it with all his strength out into the sea.

It is their one possibility of rescue from Caprona, **THE LAND THAT TIME FORGOT** . . .

the killer apes theory?

"The Land That Time Forgot" was first pub-



The Meteors strikes again and Bowen & Olsen attempt to defend themselves.

lished in *Blue Book* magazine in August 1918, just a few years before the famous Scopes Monkey Trial. Many of you have "witnessed" this trial via the Fredric March & Spencer Tracy film *INHERIT THE WIND* (1960) which was our country's first legally contested furor over the Theory of Evolution which today is taught in every school in the country and is widely accepted.

According to Mike Resnick in *ERBdom* (December 1963), who did an interesting & accurate article called *A Journey Thru Caspak*, "We have 7 categories of men in Caspak: Ho-lus (apes), the Alus (Speechless Men), the Bo-lus (Club Men), the Sto-lus (Hatchet Men), the Band-lus (Spear Men), the Kro-lus (Bow & Arrow Men) and the Galus (Rope Men). A most interesting feature comes immediately to mind: the various levels on Caspak's scale of evolution depend upon the degree of perfection of the tribes' weapons. This theory is a forerunner, by well over 40 years, of the current theory that Man did not make weapons but, quite the contrary, weapons made

Man. Man, according to Robert Ardrey's theory, has evolved from a tribe of killer apes with a strong instinct necessitating the need for weapons. Mr. Burroughs would probably have been astounded to see the similarity of his work and this current theory!"

For the many of you interested in Edgar Rice Burroughs and his works, we suggest you contact *ERBdom*, 2350 E. Contour Dr., Baton Rouge, LA 70809, an amateur magazine which is published by Camille Cazedessus Jr. Mr. Cazedessus, in his own *write*, is an expert in the field of Burroughs and has one of the largest collections of memorabilia relating to the author's famous characters anywhere in the world!

things to come: a showmen omen?

It's taken more than half a century for "The Land That Time Forgot" to move from magazine to movie and into the theaters.



Life on the island of Caprona is never dull! One sea-beast down, how many to go?

Hopefully, it will be worth the wait.

The Dinosaur sequences are the trick work of Roger Dicken, best known for his special effects in *WHEN DINOSAURS RULED THE EARTH* and special effects for *2001: A SPACE ODYSSEY*!

Prophecy? The sound stage used for the filming of *THE LAND THAT TIME FORGOT* has a historic history: it was originally constructed to house the mammoth futuristic sets of Sir Alexander Korda's 1936 prediction/production of HG Wells' classic *(SHAPE OF) THINGS TO COME!*

Since '36, the Wells stage has been the scene of many spectacular productions, including *DR. STRANGELOVE*.

Will '76 possibly see a sequel to *THE LAND THAT TIME FORGOT*?

There could very easily be one: Burroughs wrote it!

He called it: "The People That Time Forgot."

In fact, like *THE FLY*, *RETURN OF THE FLY* & *CURSE OF THE FLY*; *THE CREA-*

TURE FROM THE BLACK LAGOON, *REVENGE OF THE CREATURE* & *THE CREATURE WALKS AMONG US*; *FRANKENSTEIN*, *BRIDE OF FRANKENSTEIN* & *SON OF FRANKENSTEIN*; there could even be a *trilogy*, for there's a third & final book about the millions-of-years-old lost world of Caspask, somewhere in the Antarctic:

"Out of Time's Abyss."

If you like *THE LAND THAT TIME FORGOT*, raise a fuss with Amicus!

Tell AIP you want to see all 3!

This year, on the Anniversary of the 100th year since his birth, the U.S. Government will honor Edgar Rice Burroughs with the issuance of a special commemorative postage stamp. Edgar Allan Poe made it, now the Master Mind of Adventure!

If you put your stamp of approval on *THE LAND THAT TIME FORGOT* at the box office, who knows?—the road could lead to Pellucidar . . . Barsoom . . . Amtor . . . or maybe *THE MONSTER MEN*.

END

THE BOGIE MAN WILL GET YOU!

-so do watch out!

a real electro-cutie

X MARKS THE SPOT. The spot where, before your very eyes, you see Humphrey (Shweetheart) Bogart turn into a zombie. Dead yet alive! Electrocuted but returned to life; pale, anemic, vampiric in his thirst ... his desperate need ... for blood.

Westmore brother Perc made him up in 1939 in makeup quite similar to what he had done for Boris Karloff 3 years before in *THE WALKING DEAD*. This time it was for *THE RETURN OF DR. X*, suggesting a sequel to the original DR. X but not, in fact, any relation to it.

Odd facts: George Reeves had a hit part in *THE RETURN OF DR. X*. Twelve years later he was starring in *SUPERMAN & THE MOLE MEN*.

Creighton Hale was in it. He'd been the star of the silent Merritt movie *7 FOOTPRINTS TO SATAN*.

And Glenn Langan was in it, he who in 1957 became *THE AMAZING COLOSSAL MAN*.

Watch, as on this page & the next the great tough guy is turned before your very eye (hi, Cyclops!) into a blood gurgling, bloodcurdling monster!

Next Issue — meet Eck!



Going highbrow? No, just darkening an eyebrow for his role as Dr. X (Warner Bros. 1939). Above, Perc Westmore turning Humphrey Bogart into a pesty-faced fiend... so that audiences of 1939 would be glued to their seats.



**"LET ME
CALL YOU
SHWEETHEART!"**

Bogie's in love with you—in fact, nobody else's blood will do!

THE BOOK OF BENIA

PART II





SCARED TO DEATH by Bela in 1947.

revelations from the past

"...for here, now, for the first time, I shall tell the truth. It was like this: for purposes of publicity, for purposes of simplification, I have always thought it better to tell a lie about the early years of my life. I have always told that I was appointed to Hungary's Royal National Theatre in the orthodox way. I have always told that I went to High Schools, universities, the Academy of Theatrical Arts, the gymnasium in Budapest. It is the madness of the young, perhaps, to tell boasting lies without the maturity of mind to recognize that to tell the truth is sometimes truer boasting..."

"...it is so in my case, I think. For the truth I now tell is that I became the leading actor of Hungary's Royal National Theatre, which was something higher than the Comedie Francaise, similar to the Moscow Art Theatre, in the most unorthodox way; in a way that required of me far more of will and work than if I had attended high schools and universities..."

"Actually, then, I hardly went to school in my life at all. I had 6 years of the elementary schools, learned only to read and to write.

like an underground worker of metropolis

"My father died when I was 12 years old and I then ran away from home. I walked 300 miles to a mining town, where coals were mined, and iron; where bridges and machines were built. I worked, first as an apprentice in the mines. There, in the dark bowels of the earth, I did sometimes think I might go mad... there we were sub-human men... there I learned my horror, now, of the darkness... of the earth's deep darkness rather than the darkness of another world..."

"In time I was promoted to be a riveter, making bridges... then to the machine shop where they build 4 & 5 thousand horse-power machines... there was something about the perfectionism of that giant machinery, functioning with the delicacy of a woman's breathing, that is also responsible for my passion for perfectionism today... no, not madness, this, I say... but method, a passion for method and for functional perfection..."

"When I was 18, I was promoted to assembling machines, putting them to work. I thought it was like being a god who has control over the

BELA in 1944



Bela in 1944 as Dr. Richard Marlowe, the mad scientist who kidnapped young girls with the aid of his weird assistants so he could use them (the girls, not the assistants) in eerie experiments to revive his dead wife via voodoo. John Carradine & George Zucco were prominent in the cast.

fruits of the bowels of the earth... to touch my hand to a button controlling machines of such vast horse-power gave me a feeling of maniacal strength...

the hands of ordrac

... my hands... it was my hands that won me the part of DRACULA on the New York stage... it is my hands people remark, often, shuddering... it is my hands to which are ascribed unnatural powers... if so be it they have such powers, they did not acquire them in supernatural ways but from gouging metals out of the earth, from pounding rivets into vast bridges, from controlling machines mightier by far than the men who made them... the powers of darkness are not so powerful as these...

Meantime, my sister married. Her husband was a professor of a Gymnasium. They felt very badly that I was in the class of those who work physically. She asked me to come to the town where she was living and make my home with her. For a time I worked as a skilled machinist in a railway repair shop. But this, too, was not clean work. I would come home with my hands and nails grimed with oil... Devil's hands my sister would laugh, not looking at them...

I had, at that time, a quite remarkable voice Baritone. Through the influence of my brother-in-law, the director of the little theatre in the town asked me to come into the chorus. I went into the chorus but, never having done anything but manual labor, I was awkward. They tried to give me little parts in their plays but I was so uneducated, so stupid, people just laughed at me.

But I got the taste of the stage. I got, also, the rancid taste of humiliation.

It was then I got, too, the knowledge of the main key to my character, the knowledge, of which I have spoken; that I had the ability to focus my will, my mind, my body, my emotions into one deep and driving channel... if what I did then, and still do, is mania, then let me be a maniac since I achieved my purpose.

white heat

But first, then, I went up to Budapest. I saw there an agent and I told him my story—and my purpose. He hired me for a small village theatrical troupe. In two weeks they kicked me out. This happened 20 or 25 times. But each time I learned a little... each time I was humiliated I learned a little and my will was forged to whiter and whiter heat... each time I had to sit in corners listening to other men talk; told, when I tried to have an opinion, 'Oh, shut up, I want to talk! because they had read and I had not... each of such times, I learned...

It was then I began. Then that for 10 years day & night, night & day, with only one, two three hours sleep, I read and read and READ...



Bela with Edmund Lowe, with whom he was also paired in CHANDU, THE MAGICIAN.

until I could talk with any college professor in the world. Until, languages, the sciences, practical or otherwise, I would give forth with a lecture. Still, today, I read and read and READ... some call this mad. I think not. A little knowledge is a dangerous thing, yes. But vast knowledge, then, is safety.

"So, then, by the end of 2 or 3 years I worked up to playing leading parts. I then went to a bigger troupe in a bigger town. Each week, each month, each year, a little higher, little higher, little higher!

"Finally, in the eleventh year, I was leading man of a very large troupe in the province. I was seen by some of the personnel of the Royal National Theatre. I was invited to be guest star there. I would be appointed, I was told, if approved by the highest critics in Budapest.

"I made the guest performance. As Romeo in *Romeo & Juliet*, I was approved. More, I was honored among the highest actors in Hungary. It was wonderful training, hand in hand with wonderful success, because one day I played Hamlet, the next day I played a servant with three lines to speak. Besides a thorough grounding in the classics I played, too, in many of the leading modern plays of the time, such as Molnar's *Liliom* and others.

"Then came the war...

"only vampires count their victims"

"...but before that, I must tell, before that

and during my years in the various troupes, there were long chains of love affairs. This is not stupid bragging. This was the life of a young and lusty actor in the provinces. It may be said, 'But it is madness to keep count of the women in one's life... only vampires count their victims'... at that I can only shrug, 'Maybe'...

"...and there was one... and is this madness? Yes, this may be...

"It happened in a small resort town in Hungary where I was vacationing. One day, I was paying my respects to the Old Master of the Royal National Theatre who was also visiting there. He was sitting at his round table on the terrace when I greeted him, 'Good evening, master,' and kissed his hand. He then indicated 2 or 3 ladies in his group. I was standing directly behind one of them. As he spoke her name & mine, she turned around and looked up at me...

the vampirina

"Like an owl's eyes, round, round... I imagined they could not close, ever. Like two ornaments hung on her face, they were.

"We just looked at each other, staring, staring... there were no words. We had, finally, to be interrupted. As I sat there, not speaking, I learned at what pension she was staying. Soon she said she must go, she had letters to write. In company with another man, I escorted her home, still saying nothing. I then returned to my pension. But before I entered it, something stopped me. Something overcame me. I had to go back where



she was. I got such an urge to see her, to make love to that woman that I became desperate. I looked for ways to accomplish it, just like a criminal.

"I went to her pension. I saw her in the writing room. I asked the clerk the number of her room and whether she was in. He said no, she had not yet returned. I sat in the lobby and waited. When the clerk was not looking, I ran up the stairs. I climbed to the balcony outside her window. When she came into the room, I called her to me. She came to me without a word, as wordless as I . . . that was the most exciting, the most mad experience of my life. That was madness. I would not, now, want to be married to that woman. But nothing like it ever came to me before and nothing like it has ever come to me again . . .

" . . . it was the story of this woman that was told, by a writer in Hollywood some years ago, as my experience with a vampire . . . she was not a vampire, she was a woman of flesh & blood.

But she did to me what the vampire is reputed to do: she drained away much of my youth. When she said, 'Drop the curtain, now, and let it end, as I do,' I was not as I had been before . . .

" . . . but if this be madness, then many men have had such madness in their lives for many men have had such experiences . . . but I also admit that such experiences are the stuff of which madness may be made . . .

"The war . . . then, during my years with the Royal National Theatre, I have said, cause the war . . .

lugosi & mars (god of war)

"During the 3 years I was in the war, I was wounded 3 times. Twice the wounds were slight. Once, a bullet passed through my body and left me—LIVING. Dracula, it has been pointed out to me, could not be killed by any means of Man.

"There was one moment I could never forget.



Who would have dreamed the little boy on the left, next to sister Vilma, would grow up to be the King of the Undead, the Terror of Transylvania, the Master Vampire!



Very early performance by Bela Blosko, first known on the Hungarian stage & screen as Arisztid Ott.

We were protecting a forest from the Russians. All of us were cowering beneath huge trees, each man beneath a tree. A young officer, incautious, went a little way out of cover and a bullet struck his breast. I forgot the Russians were firing from their line with machine guns. Not a selfless man, I had one selfless moment . . . I ran to him and gave him first aid. I came back to my tree and found that it had been blown to the heavens in heavy, crushing pieces. I became hysterical. I wept there, on the forest floor, like a child . . . not from fear, not even from relief . . . from gratitude at how God had paid me back for having that good heart!

" . . . if I am mad, I ask . . . are not all men who have been through a war a little mad? Have they not the right to be a little mad?

" . . . after the war, came the Revolution. There, too, the seeds of madness scatter like the bodies of one's friends and foes . . . when you see them drop dead to the right and the left, you find yourself saying, 'Why? Why? Why? WHY?'

flight for life

"I got mixed up in politics and had to flee for my life. I went to Germany and made some films. I went then to Italy and embarked as a



A homebody evening around the organ. "The Family that Plays Together, Stays Together." Luana Walther (one of THE CAT PEOPLE), Angelo Rossitto & Bela in THE CORPSE VANISHES, 1941.

sistant engineer on a small cargo boat. Our cargo was steel plates. There was a very heavy storm at sea. Our ship turned over on its side and for three and a half weeks we were that way. Five weeks it took us to go from Trieste to New Orleans. Spend three and a half weeks turned sideways upon a raging sea and the mind totters and heaves like the seas beneath . . .

"I went from New Orleans to New York. I played many straight roles in the theatre—until DRACULA. I then did DRACULA for the films, here in Hollywood. The character made me a screen star, gave me home and wealth. A few years of that and then the ban on 'horror' films. I had difficulty getting straight roles. I lived, then, in the 'horror' medium . . . waiting for telephones that did not ring, to ring . . . the loss of our home . . . awaiting the birth of the little son who was coming into that vacuum . . .

rebirth of horror

"It was when a small, independent producer, experimenting, revived DRACULA & FRANKENSTEIN and crowds stood in line, that the tide turned again for me. I was cast in SON OF FRANKENSTEIN. Once back in the running, I tried to liberate myself from the Dracula curse. I did not want to divorce myself entirely from horror roles. I did want, and do want, to make straight character leads my main work. I have had some success. I was cast in a straight character role in THE SAINT'S DOUBLE TROUBLE, in a role with comedy implications in YOU'LL FIND OUT . . . small parts, most of them, but headed where I want to go . . . now, again the horror medium in THE BLACK CAT and DEVIL BAT . . .

castle dracula

"So, now, we are buying a new house, my wife & I. It will be called Castle Dracula. It is rustic, odd, with iron grille work within and strange birds mounted on the roof . . . it is the type of house, my wife says, that I would be supposed to live in . . .

"I am not the freak, the showcast I used to be. My small son, it is, who has been my judge, who has liberated me from my identity, real or fancied, with such as DRACULA . . . for when he sees me, in horrendous make-up, neck twisted and broken, deformed, macabre, he shouts, gleefully, 'DADDY! DADDY'S ACTING!'

tribute to "belus" (the little bela)

" . . . I ask myself the question 'Am I mad?' and I do not have to answer . . . the little Bela . . . he knows . . ."

And soon his son will tell us all much more about his fabulous father in one of the year's most eagerly awaited books, a sure contender for Ann Radcliffe honors!—FJA

END



The Blacksmith with the Broken Neck! Lugosi in one of his Best Characterizations, along with Count Dracula & Murder Legendre (the latter in WHITE ZOMBIE).



Ygor gives instructions to SON OF FRANKENSTEIN (Basil Rathbone) in Universal classic of 1939.

JAPANESE TREATS!



GIGAN Vs. Godzilla in the Big Battle of 1972.



GIGANTIS, THE FIRE MONSTER (1957)



SUPER GIANT attacked by Alien Spaceman!



Out Space War Against THE MYSTERIANS (1957)



H-MAN fills his female victim with horror.

THANKS from YANKS

among those who especially appreciated GODZILLA ISSUE #115 were JOHN DEICH . . . KYLE WATSON . . . DAVID ROCK . . . DALE R. WATSON . . . DANNY JEAN . . . DAVID SCHLESSER . . . FRANK GATEUS . . . BILL VOELKER JR. . . . and the GODZILLIACS of HORIZON HIGH (Karloffornia).



GHIDRAH the triple-threat monster (1964)

RARE TREATS!

dept. of the unseen

75 000 FOTOS! The Ackerman Archives of supernatural stills, scream & sci-fi scenes and petrifying fantasy/horror pix are ever on the increase. In one month alone a couple hundred new Lugosi stills were purchased. Virtually nobody can ever hope to have the time to look at ALL Forry's fotos and it

would take a lifetime to show even half this fabulous collection in print in these pages. So, rather than make you wait, as fast as fascinating new pix are acquired, a selection is made and they are shown to you immediately rather than waiting months or years for some feature in which they would fit. RARE TREATS! here! now!



George Zucco was in this creepy remake of the silent classic. Also Douglass Montgomery (of THE MYSTERY OF EDWIN DROOD) and Gale Sondergaard. THE CAT & THE CANARY (the canary is Paulette Goddard).



Boris Karloff pierces thru to the plane of the After Life in **THE DEVIL COMMANDS**, thrilling/chilling sci-
entifilm made by Columbia in 1941.

RARE TREATS!



The Russians got to Mars in *AELITA (THE REVOLT OF THE ROBOTS)* in 1924. Why, it's enough to make you see red, isn't it?



THE PURPLE MONSTER STRIKES, 1945 serial, making a comeback on TV nowadays as a feature titled D-DAY ON MARS.

A vampire appears in public. Barry Atwater of *Nightstalk-*
or fame, out for blood at an
annual Awards Banquet of
the Count Dracula Society.



The stakes were high in COBRA WOMAN. Victim top left: Sabu. Top right: Jon Hell.

RARE TREATS!



Gone to the ultimate BLACK SLEEP: Lon Chaney Jr., Basil Rathbone, Ter Johnson. Still among the living: John Carradine, Solly Yorell, George Swayne.



Welcome to Hell! It happened in SCROOGE and that's Alec Guinness as Marley's Ghost, entering the Devil's Domain.

MYSTERY PHOTO

NUMBER 81

BLACKULA? BLACKENSTEIN? BLACKY LAGOON??

ZOMBIE from I WALKED WITH A ZOMBIE? A Lost Man from OMEGA MAN? A Cult Priest from COBRA WOMAN? No, these are just a tease—it couldn't be any of them—because Jean Durond only appeared in this picture last year.

Properly re-arrange the letters in U TOOK HELEN SUM LION HAUNTS and you'll have it, this recent film about ancient voodoo ritual.



ANSWER TO MYSTERY PHOTO No. 80

PSYCHOUT!

Not Bloch's PSYCHO nor PSYCHOPATH, nor MOTOR-PSYCHO, but PSYCHOUT.

As we go to press, no one had yet identified it.

As we go to press, 3 fans had sent in their opinions on Mystery Photo #79—2 of them wrong! Cherie & Ken (we'll omit their last names, since they were wrong) both guessed Lon Chaney Jr. as the Shady Lady (as they cleverly put it) in THE UNHOLY 3. The only one who was right was:

VINCENT BOSCHES
Beneath the veil he recognized
LIONEL ATWELL
In

GENIUS AT WORK

Further fans who recognized it as Boris Karloff in "Last of the Somervilles" on Thriller were Mike Steufert, David M. Tenhenge Jr., Bob Kellie, John Jeloske, Duke Schepl, Mike Yenish & Wallace Wingerd.

FIRST FAMOUS MONSTERS

report by
paul linden



MONSTERS CONVENTION



amazing attendance

FROM KARLOFFNIA to Florida they came, from Kentucky to Canada, and, confidentially, from the looks of some of the attendees, I wouldn't be surprised if some of them came from Outer Space!

The most surprised-looking individual of all seemed to be Forry Ackerman, the genial editor of *FM*, who seemed at all times to be surrounded by, as WCFIELDS was fond of saying, a living wall of human flesh. (If, indeed, it was all human. I saw quite a few people who might very well have been vampires or werewolves. But one thing—no zombies! No, everyone was entirely too animated to have been a zombie!)

I caught Forry at a comparatively carefree moment—in an elevator, of all places, at 1:30 in the morning, with ONLY 5 or 6 fans asking him questions at once or asking for autographs—and walking with him down to his hotel room I asked him what his reaction to the Convention was so far. (It was the after-midnight of the second day.)

"I'm amazed by the mobs," he said. "Do you realize—no, I guess you weren't born yet—that at the first *World Science Fiction Convention* there were no more than 200 people? At this first *Filmonstercon* there must be 2000!"

As it turned out, the official estimate was around 3500!

circus of horror

The Con had all the aspects of a 3-ring circus, there was so much to be seen! You could have spent all your time on the ground floor of the Commodore Hotel and never have gotten to the mezzanine!

Left: Filmonster fiends flocked to Warren's Ware (Wolf) Shop to buy beastly bargains.



Nobody's masking their emotions here as fervid fans feel latex faces of Famous Monsters in Warren Exhibition Room.

You were immediately faced by 3 choices:

Take the door to the left and you would walk into a wonder world of garish colors & brilliant artwork. In fact, the colors were so bright that you might have to wear dark glasses to shield your eyes from the glare.

Where to look first?

There Gogos' great rendition of The King when he died in 1969!

There that beautiful masked Phantom, Claude Rains, as conceived by Gogos.

There another great Gogos: the fire-burned scarface of Vincent Price from THE 3-D HOUSE OF WAX.

All ever so much more magnificent in the original vivid paints than you had ever imagined!

And so large!

So much larger than the magazine covers themselves!

Wow!—look at that! The original Bela Lugosi "maminal" covers by Nuetzel from ISLAND OF LOST SOULS way back in 1939!

And what's that! A Ron Cobb original! Of Henry Hull as THE WEREWOLF OF LONDON! And do your eyes deceive or is it Cobb's fabulous rendition of Lon Chaney as THE HUNCHBACK OF NOTRE DAME? By Quasimodo, it is!

Werewolves, vampires, zombies, creatures, things... Christopher Lee, Lon Chaney Jr., King Kong, the Creature from the Black Lagoon—all spread out in a "smorgasblood," as Vampirella once said, a fantastic feast for the eye of famous monster after famous monster, and seeing them in all their glory, as they were actually drawn, and not in reproduced printed versions (great tho they were) is almost like seeing a movie in color & 3-D after seeing it previously on TV in black & white!

Why, you could stay all day & all night just looking at this incredible array of artwork!

the devil's doorway

Across the hall from the Exhibition of FM artwork was the entrance to Warren Publications' (Be)Warehouse of Beasty Baubles, Petrifying Posters, Macabre Masks, Creepy Collector's Items, Monsterrific Models, Dazzling Dinosaurs and... well, you name it! Some things were even nameless.

A boy & his bread were soon parted in this torture chamber of a thousand & one delights and the girl horror fans too had a hard time holding onto their purses when confronted by such an enticing array of gorgeous ghoulish goodies to



Captain Co. Soleiloddy & Assistant check teeth on Tyrannosaurus Rex before putting bite on customer.



FJA explains that 'The pun is mightier than the sword' as thousands sneer—er, cheer! Ackermanster proved to be pun-dit.



Master auctioneer Phil Sculping squeezes one more banana out of Ago Planet fan for authentic facial appliance from film.

purchase and take home as souvenirs of the first Monstercon.

In this corner:

Genuine Don Post Masks of

- The Mummy
- The Mad Doctor
- Quasimodo
- The Wolf Man
- Frankenstein
- Dracula
- The Phantom
- And Manny Moore (you remember Manny Moore, surely, in *THE PHANTOM OF THE OCEAN FLOOR*?).

In that corner:

Posters galore.

Giant black-&-white blowups of: *KING KONG* towering over New York.

The insidious DR. FU MANCHU as portrayed by Boris Karloff.

Freddie March as the evil side of Dr. Jekyll—*MR. HYDE*.

And a score more.

And even more fabulous in rainbow technicolor:

VAMPIRELLA, looking so fantastically real that you almost expected her to step right out of the picture and bite the nearest fella.

Lionel Atwill on the chilling cover for *THE MYSTERY OF THE WAX MUSEUM*.

The Instant Collectors Item that was the sensational cover on FM #100: Gogos' Karloff *FRANKENSTEIN*.

And dozens more!

and in this corner . . .

On the north side of Warren's Room of A Thousand Wonders one could sit for hours and watch many mini-versions of famous horror classics such as—

THE BRIDE OF FRANKENSTEIN
FRANKENSTEIN MEETS THE WOLF MAN

ABBOTT & COSTELLO MEET FRANKENSTEIN

TARANTULA
THE MUMMY

Etc. etc.

On the south side was a mouth-watering mass of magazines & pocketbooks for sale.

The issue of FM that hadn't even been seen yet by the general public!

Back issues of FM that many had never seen from years & years ago.

Paperbacks that would make a Nosferatu named Max schreck with delight:

"The Night Stalker"

Dark Shadows series like "Mystery of Collinwood," "Demon of Barnabas Collins," "The Phantom," "The Mysterious Ghost," "The Warlock," etc.

Fans were grabbing copies of "The Sci-Fi Worlds of FJA" like they were free autographs of Bela Lugosi so they could get Ferry Acke-



Front row, judges for *Mosquerade*. Arm raised: FM's official photographer from the West Coast, Walter J. Daugherty. Next to left, Verne (Make-up Maestro) Langdon. Mr. Crory, Gogos the Great, El-joy the Eerie.



Life of Frankenstein (Margaret Kappelman) gets boosted to by Dr. Ackula, who got down on one knee like Al Jolson singing "Mommy" and then had difficulty getting up again. But Margie was too honorable to mention it—which was one of the reasons, perhaps, she received Honorable Mention for her make-up.



Verne Langdon, last man to make up the late King Kong, stands at mike on stage explaining to fascinated audience how his partner, the creative Mr. Crory, is turning a Famous Monsters fan into a bald-headed, hook-beaked, spock-nosed humanoid worthy of pinning a part on a midnight terrorvision show!

VAMPIRELLA VAMPS THE JUDGES



man's signature on his book.

(An authentic Lugosi autograph sold at one of the auctions for \$125.00. More of that later.)

records broken

And then there were the phonograph albums!

You could take home with you the voice of Boris Karloff. Of Bela Lugosi. The eerie artistry of Edgar Allan Poe with nerve-shattering recitals of "The Pit & the Pendulum," "The Fall of the House of Usher," "A Descent into the Maelstrom."

You could thrill, as America did in 1938, to the Invasion from Mars as adapted for radio by the brilliant young genius Orson Welles from the classic HG Wells' thriller *WAR OF THE WORLDS*.

You could re-create DR. DRUID'S HAUNTED SEANCE in your own home... shudder to the minory melodies produced by THE PHANTOM OF THE ORGAN... hear to your heart's content the horror of THE VAMPYR OF THE HARPSICHORD.

Hear KING KONG roar!

And more... much more!

Buck Rogers! Superman! The Shadow! The Green Hornet! Flash Gordon! Tarzan! Arch Oboler with radio's legendary Lights Out!

and in this corner...

Was this a room with 5 corners?

6?

Maybe it was a 4-dimensional room: it seemed impossible so much groovy glitzy stuff could be packed into one display chamber!

Tough, terrific & tantalizing!

I even found myself reaching for my travelers checks (from the First Blood Bank of Transylvania, naturally).

There I saw rare model kits that I didn't even know existed, Aurora specials from out of the past and some pretty special models of the present too:

Vampi herself!

Glowing Frankenstein!

Glowing Dracula!

Glowing Godzilla!

The Mummy... the Werewolf... The Creature... Quasimodo... KING KONG!

And stacks of minipacks of moving pics like THE CURSE OF FRANKENSTEIN, THE BIRTH OF FRANKENSTEIN, Harryhausen animation classics like MIGHTY JOE & 20 MILLION MILES TO EARTH AND EARTH VS. THE FLYING SAUCERS!

Never before such a display in a single room of such monsterrific memorabilia!

what the fans thought

But let me interrupt my recital for a few pages to let some of the other attendees tell you in their

GALLERY of GHOULISH ART
Nightmare Notebooks from the Scary Month of the
Infernal. *From the Archives of*
FAMOUS MONSTERS MAGAZINE!



Among the many celebrities present were Uncle Creepy & Cousin Eerie, here making public appearance outside the Gallery of Ghoulish Art.



HER Famous Father was "The Lord High Minister of All That Was Sinister." TES, that's the Daughter of Peter Lorre... and behind her is Editor Farry.

own words how they enjoyed this epic event.

Steve Weber:

What joy!!!

Yes, you could not possibly imagine my joy as I marched up those hallowed steps into the Commodore Hotel. The same steps that Sir James Warren, Verne Langdon and FORRY ACKERMAN walked!!

And what did I see?

Every bit of monster-memorabilia conceived. I was ready to clean out the place! Magazines, masks, posters, buttons, just everything! Such a sight is rarely seen!

I'm sure there have been many letters of exuberance such as mine. I just thought I might add mine to that infinite list.

Then, to add, I had met others who are into make-up like myself. We traded ideas, secrets, methods & artifacts. What a time.

In conclusion, I would like to say, and I'm sure I speak for every other FM fan—

GIVE US MORE MONSTERS!
GIVE US ANOTHER GREAT TIME!
GIVE US ANOTHER MONSTER-CON!

excited opinions

Mark Cerucci:

Your Famous Monsters Convention was GREAT! It wasn't a quick "make-a-buck" thing but showed quite a bit of planning on your parts.

You, Mr. Editor, showed a great deal of self control & patience, what with kids coming up to you, asking the most *inane* questions I've ever heard, and you having to repeat the answers 3 or 4 times so it would sink in. And the autograph hounds, clawing at you (I myself got your signature 3 times!) It's a wonder you didn't run out clawing your temples.

All in all it was a lot of fun—Verne Langdon was great, the artists, esp. Gogos, were interesting, and the painting exhibition was terrific.

Your convention was great and I've already signed up for next year's.

a girl's-eye view

From Andrea J. Matthews:



Crary & Langdon face their greatest challenge: attempting to make Jim Warren, monsterrific publisher of *FAMOUS MONSTERS*, look human! (After 48-hour marathon they had to admit defeat.)

Dear Forry,

On Saturday, November 9, 1974, I attended your First Annual Famous Monsters Convention. It was one of the greatest days of my life! Just imagine meeting the Ackermanster himself and getting his autograph, seeing Peter Lorre's daughter and watching Verne Langdon turn my fellow convention members into apes right before my eyes.

I don't know whether you remember me or not but I was the 11 1/2-year-old, 5 ft. blond girl that followed you around for nearly 11 hours. Just after the auction I was waiting for the elevator to bring me down to the lobby. When I saw one of the elevator doors open I jumped in without realizing that it was going up. When I got up to about the 22d floor the doors finally opened. And, there you were across the hall as big as life, with your hotel room door open. I saw that you were talking to the girl that paid for an hour's time with you at the auction, I waved to you just before the elevator door closed again. Then during the trivia contest finals you called on me twice to ask questions. My questions were "How many airplanes actually appeared in KING KONG?" and "How much did the hump weigh that Lon Chaney wore on his back in THE HUNCHBACK OF NOTRE DAME?"

What made the day doubly exciting for me was the fact that while I was looking at the masks in the West Ballroom, Channel 2 News came by and asked me if I would like to try on one of the masks so they could put me on the news that evening. Of course I agreed and asked if I could use a Dr. Zaius mask. I got so attached to it that I had to buy it.

Thanks for a great day!!!

a hawk's-eye view

Scott Hawk:

Dear Forry, (if I may be so informal) (by all means—Forry)

I am a very big fan of yours and after seeing you in person I just had to write you a letter. I'm the same guy who wrote the many-versed poem on the first FM convention. I want to thank you very much for the autographed portrait you so surprisingly sent me. I guess it's not really so surprising, for when I pitted you at the Con, you said, "I could sign autographs till my hands fell off!" I admire you for that, Mr. Ackerman, I really do, (I don't know what's to admire, young fellow—I'll point out, before some badmouther does, that all it takes, in my opinion, is a manu-



Of course, inevitably, Count Dracula flew in from Transylvania. He'd have been bats not to. He got 2d Prize in the Masquerade and claimed to be Charles Jackson from Maryland...but of course the audience knew better!

MIRROR ON THE WALL... WHO IS THE UGLIEST MONSTER OF THEM ALL?

NAME: *SCOTT HAWK* ADDRESS: *100-20-2000* TO
MAIL THIS CARD TO: *THE OFFICE OF THE UGLIEST MONSTER CONTEST*



Monster Fans contemplate faces of contestants in Ugliest Monster of Them All Contest. (Warren employees were ruled out.) Vote-money collected went to the American Cancer Society to fight that frightful disease, which was (and rightly so) characterized as "a REAL monster!"

mental last for egoboo. When I was a kid I was hugely amused to be told by Dr. David H. Keller, a science-fiction star of the 30s whom I greatly admired, that he liked the sound of his own voice so much that back home where he lived in Stroudsburg, Pa., he paid people 50¢ an hour just to listen to him. How flattering, then, that a filmmonster fan would pay \$1 a minute to listen to *ME!*! And boy, the picture & the envelope both look glitzy among the rest of my posters, stills, drawings, magazines, paperbacks, models, soundtracks, masks & whatever clothes still fit in my now tinier room! I really can't thank you enough.

About the convention, I said a lot of what I thought in my poem but there are a lot of things which I just couldn't rhyme. I am really nutty about Don Post's masks and now that I've seen them I want to get them all! The ones which impressed me most were the Planet of the Apes masks, which I am really bananas over. I really hope they're brought out soon because I have just saved up the greater part of my paltry paper

route salary to get one! I'm also having an outfit made to match that of Cornelius, Galen & Caesar. I'm a real Ape nut! I am really sorry to see the Zombie masks have run out, especially after having the extreme pleasure of meeting its creator, Mr. Verne Langdon. I am now the proud owner of his, as well as yours, Miss Lorre's, and ye publisher's, autographs.

... more to come

There is more to Scott Hawk's letter as well as letters on hand from CJ Mattos, Rick Gillow, John Esposito and others.

As well as scads more pics.

And I myself will be conducting you, via further installments of this report, to the Speakers Auditorium, the Masquerade, the Auctions, etc. etc.

Replete with photographic coverage.
Re-live the First FM Con!
Prepare for the Second!

a son's view
of an
illustrious parent
by the late
creighton (lon) chaney
as originally
written
in 1934



MY FATHER-- "MR MONSTER"

It isn't easy to write about your father who is dead. Especially when that father happened once to personify all the fiendish attributes in the world to several millions of his countrymen. But so many of his friends have spoken to me since his death those friends he never knew, asking what he was really like. Only the other day I received a letter from a lady in Mobile, Alabama, who had seen every Lon Chaney picture and wanted to know whether I was related to him.

Strangely enough these friends remember him not as the unspeakable Phantom of the Opera nor even as the deformed but heroic little man who poured boiling oil on the attackers of Notre Dame but rather as a superbly gifted and incomparably versatile player who could be all things in all pictures.

I can't blame them for their curiosity.

And I feel that it is only fair to his memory to tell what the Man of a Thousand Faces looked like to his son.

My father was a kind man. Perhaps through overuse that word has lost something of its pristine strength. We have come to think of a kind man as one who helps elderly ladies across the street and gives coins to beggars.

My father was kind in a deeper sense than that. He loved people and he knew how to please them. Nothing gave him greater joy than helping other people along, whether they were lifelong friends or chance acquaintances.

And I don't mean merely assisting them financially or getting jobs for them, though heav-



The kind side of the Monster Men known to his son and revealed to our readers.



Remember the Frankenstein monster down at the lake with the flower petals and the little girl? Put Frankenstein make-up on Lon and you'd have almost the same scene, wouldn't you!



From the Collection of Lon Chaney Jr. himself, this exceedingly rare foto of his father as a Caveman.



en knows he was generosity itself in those respects. He gave unflaggingly of the far more precious gifts of sympathy and understanding.

Even at the height of his fame he still preserved his sincere and democratic attitude towards all persons with whom he came in contact. Success failed to destroy his standard of values. There was no time when he felt that he was too great to listen to the troubles of the lowest stagehand or give a kind word and a helping hand to a struggling extra.

At the same time, with his utter lack of affection, he had the same kindly interest in the less poignant troubles of the greatest stars and was constantly the confidante of Hollywood's biggest names.

In later years, when the whole world knew him and wondered what he was like, he would spend hours talking to some beggar who had approached him for a handout and who frequently found himself, to his own immeasurable surprise, the recipient of a staggeringly munificent sum.

And the friends of his trouping days! How he enjoyed chatting with them when they came to see him. No former fellow players were ever turned away from the lot on which Lon Chaney was working. He saw them all and talked to them all and somehow found means to help many of them on their way to belated success.

As for my own view of him, that is a matter of which I could never write calmly or dispassionately. Lon Chaney was always for me the greatest of all heroes, the personification of all that was fine and true.

He was my father.



Singapore Joe in THE ROAD TO MANDALAY, 1926.



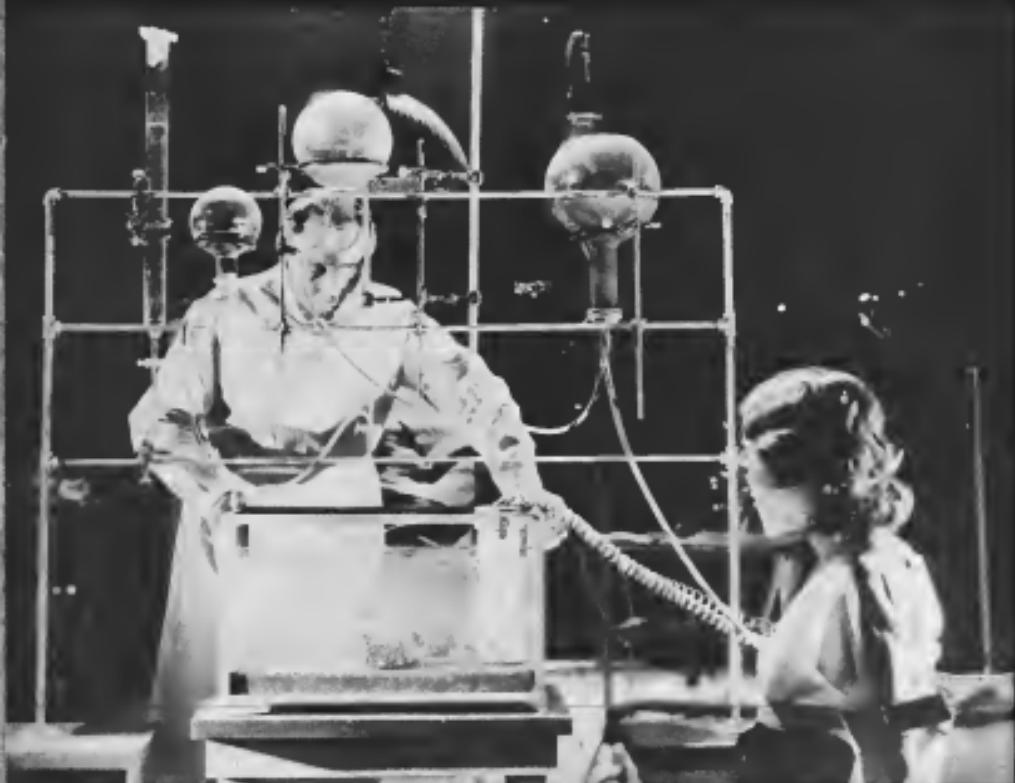
The Man of A Thousand Faces hardly recognizable as a bearded old man.



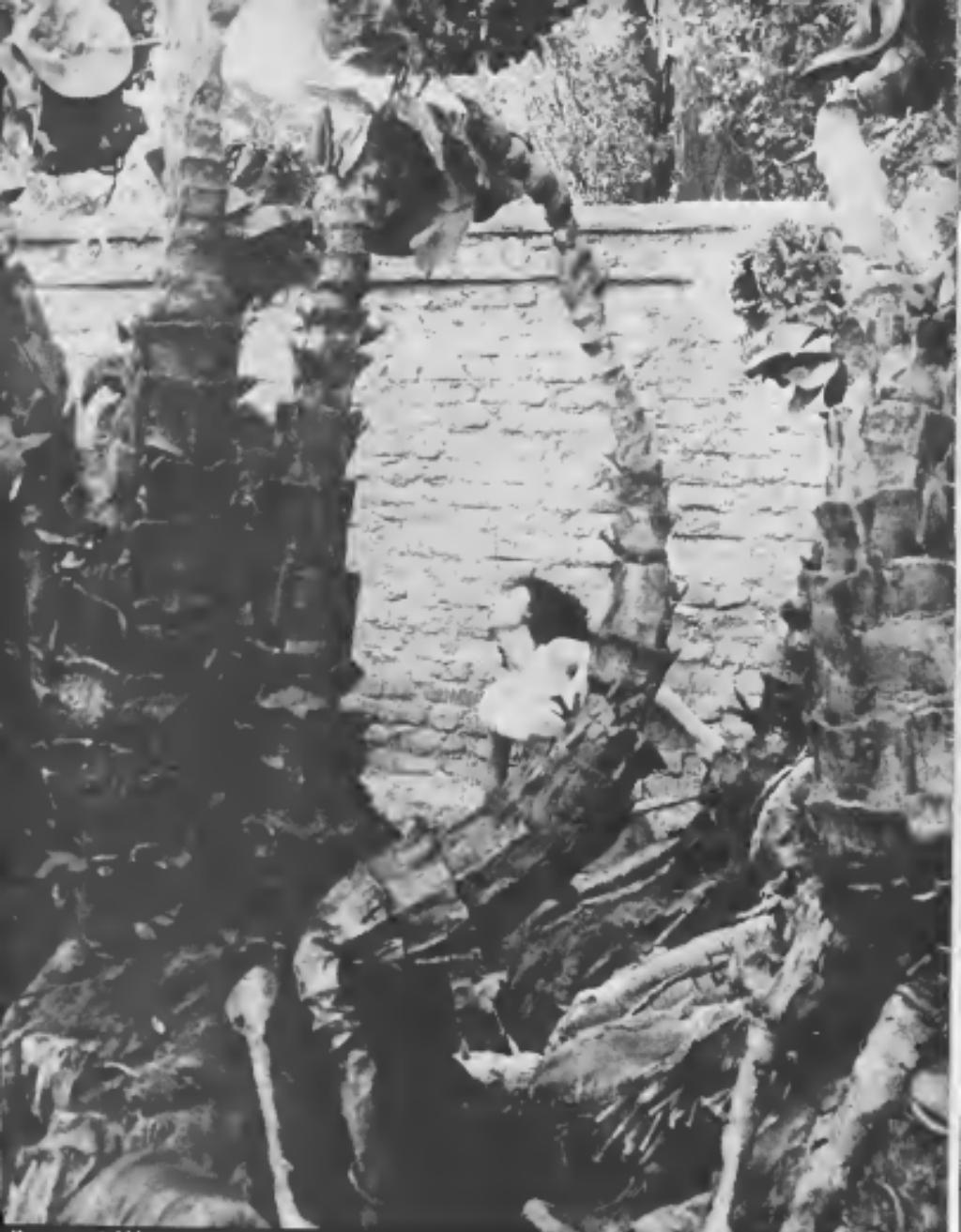
Lon Chaney Sr. in Birdman characterization actually played by Olga Baclanova in FREAKS. Seen here in publicity foto with his famous director, Tod Browning.

YOU AXED FOR IT!

Wild about werewolves? Date on dinosaurs? Love Lon Chaney Sr.? Crazy about Colin Clive? Howl for Roddy McDowall? Then you've come to the right place. And nextime maybe your name & request foto will be here—if you ask for it now on a postcard to Dr. Ax, FAMOUS MONSTERS, 145 E. 32nd, NYC, NY 10016.



Fay Wray can't make up her mind which was worse: to fall afoul of a Big Ape who wanted to peel her like a grape or a Mad Doc whose pet was a VAMPIRE BAT. Maybe RICHARD MULHERIN, PATRICK SCHMITT, RUSS BAKER, ROBERT PAUL VENKER, BILL GEORGE and/or JOE PITI can help her make her mind up. LIO- NEL ATWILL is the Mad Scientist menacing her.



Her mama told her not to trifle with triffids but Nicolo Mouray wouldn't listen and this is the screaming result as seen in John Wyndham's *DAY OF THE TRIFFIDS* and shown for MATTHEW REIMER, HAL NEWSOME, STEVEN DHUEY, ALEX WILLMS & JOEY HUFFMAN.

YOU AXED
FOR IT!



The Legendary LON CHANEY SR. as The Mad Doctor in THE MONSTER, a silent shudder movie, revived for MIKE 'ERIK' LYNCH, ROBERT MARTINEZ, COLLEEN HAYDEN, KEN CERRE, MATT HOSTAK, BILL NELSON and in Loving Memory of the Late TAMMY HAJEWSKU.



T. Rex (not the rock group) vs. Brent O. Sowers in an action shot from DINOSAURUS (Universal 1960) res-cued for prehistoric creature buffs PATRICK BENGATE, NORMAN J. HICKEY, TED BURKE, SCOTT McRAE, JOHN HARDING & JAY RUSSELL.



Poor Moa's Golem—it looks like he's carrying Psycho's mama, now just a skeleton of her former self, in Warner Bros. 1967 release. Shown for JDDT McDOWALL lovers SANDRA E. LEICHHMILLER, DEB DAY, BRIAN ESSINGTON, DAVID JACKSON & LYLE WILLIAMS.



JACK PALANCE goes into his trance in THE STRANGE CASE OF DR. JEKYLL & MR. HYDE, a terravision version (ABC/TV 12 July 1968) for fans who have no aversion to horror such as ED JOHNSON, PIERRE POULIOT, JACKIE GRANBERG, STUART ZEIGLEY, MARK DAVIS & LOREN ROMAIN.



A family portrait of THE ADDAMS FAMILY, autographed for fright 'n' fun, four 'n' force fans MARK HAGAN, MOISES MENDOZA, JOHN ESPOSITO, STEVE BANNOS, KARL POGUE & ROXANNE MUISE.



YOU AXED
FOR IT!

VINCENT PRICE fears rigor mortis in Diana Rigg in the final moments of *THEATRE OF BLOOD* (UA '73). Curtain raised again for WARREN DISBROW JR., LES ANDERSON, DORIS TAUGER, SHARON HORNBERGER, SUSAN LONG, CORINNE SOUSA & GLENN HOWARD.



COLIN CLIVE/EDWARD VAN SLOAN/JOHN BOLES! And KING KARLOFF! All gone, alas, but never to be forgotten as Universal's 1931 masterpiece *FRANKENSTEIN* lives on for SALLY STARK, JOHN MYER, DAN MILLER 3d, MICHAEL HOLLAND, BRIAN O'DONNELL, SHERI WACHTSTETTER, DAVID M. KEERL, RUSS WISHMAN & THOMAS SMITH.

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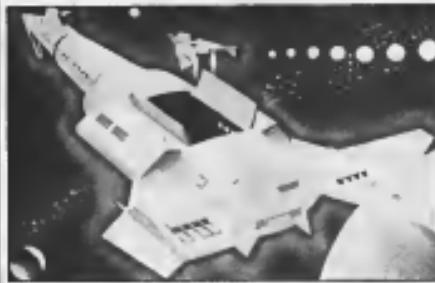
KILLER GORILLA

KOMODO DRAGON

that as a result
he would
feel really inferior.
Thus, his feelings
of inferiority
are upheld. The
wife of Komatsu
where he taught
the Japanese language
and art at the
university
is the best. The
son is now
long, and
has been
given up to
the
psychiatrist
for
C. S. S.

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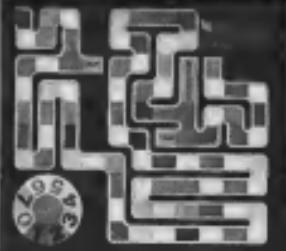
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FANG MAIL

(Continued from page 4)

"FM, I LOVE YOU!"

Last summer I went to Columbus to see Vincent the Priceless One in person in OLIVER (and it was fantastic). I met a man (the worked at the theater) who, when he saw my copy of "A Pictorial History of Horror Movies," which I brought for Mr. Price to sign, asked to see it. I let him, of course, and he began to talk about when he was a boy and reading FM! He began to talk and up the steps came 2 other boys and their mother, who said they had overheard us talking and couldn't resist coming up as we were talking about their favorite subject. It turned out they read FM too!

In 113 there was a letter from some crazy person named Robt. Khe who put down 106. Now, I missed 106, unfortunately, but it couldn't be bad, at least not that bad, and anyway he put down other FMs too and reprints. I would be happy to see anything you reprint, even an ad! You are the first, finest & always the best. If it weren't for FM, the full moon on trick-or-treat wouldn't have meant anything at all to me. And what would I read in the bloodbath while waiting for PSYCHO to come around?

LEIGH HARBIN
Parkersburg, W. Va.

WANTED! More Readers Like



RICHARD H. LOFTIN

POLISH JOKE

#114 was wonderful. I've read other monster mags but they couldn't polish your claw.

DAVID DURY
Potomac, Md.

NOT HUMAN

I tried those other cheap monster magazines but, I would rather have 1 of FM than 10 of ANY other. I think your covers get better & better. Gogos is truly a great painter. I am eagerly awaiting your 200th issue.

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MICHAEL RASO

IRE OF A VAMPYR

In the interests of your readers I wish that you, Editor Ackerman, would set the record straight as to where you stand on the subject of the great foreign fantasy films in your article "Filmuseum #1" you praise delicate & subtly horrifying films such as CABINET OF DR. CALIGARI, LA BELLE ET LA BÊTE and, most notably, METROPOLIS. However, in the same article you write off one of the best films of 1932 as a bore. That film, in case you're "aging memory" fails you, is VAMPYR. I for one was astounded that you, obviously a knowledgeable man, could denounce a classic like VAMPYR. This was the movie that proved the inspiration of Val Lewton. VAMPYR was the predecessor of films such as THE CAT PEOPLE and ISLE OF THE DEAD. I defy you to denounce these 2 films. Are you certain that you saw VAMPYR? Come on, FJA! Stop telling your readers how good METROPOLIS is. Sure it was probably the best movie you've ever seen but surely it isn't the only fantasy that you have ever seen. Stop catering to an 11-16 year age bracket and start publishing some sensible articles, more like your recent feature on NIGHT OF THE LIVING DEAD. Don't cover a film like THE EXORCIST if you can't handle it.

DAVID BATTAMS
Ontario, Canada

I have seen VAMPYR perhaps 3 times and do not intend to see it any more. To me it's a bore. If it inspired Val Lewton to do THE CAT PEOPLE then I have great reason to be indebted to it for I loved the Simone Simon shocker and shall continue to see it whenever I can. On the subject of where I stand on the great foreign fantasy films, in addition to my already expressed views I hold in high regard NOSFERATU, FAUST, SIEGFRIED, JACKUS, FPI, GOLO, WOMAN IN THE MOON, the 3 major GOLEMS, HIGH TREASON, THE GHOUL and THE CLAIR-

VOYANT; whereas I was not overly impressed with any of the 3 versions of ALRAUNE, nor AELITA (except for the Martian sequences), THE STUDENT OF PRAGUE, the silent FIN OU MONDE and ALGOL (a completely incomprehensible film). I liked Paul Wegener in THE STRANGE CASE OF CAPT. RAMPER, and Fritz Lang's LILIOD. Dreadful duds, to me, were HOMUNCULUS, FIN OU MONDE (sound) and, even though it starred a great favorite of mine, Conrad Veidt, I regretfully derived no pleasure at all from THE HANDS OF ORLAC nor did the Metropolis robotrix, Brigitte Helm, do anything for me as Antina, the QUEEN OF ATLANTIS. What can I say after I say I'm sorry I wasn't entertained by VAMPYR? I would be a hypocrite to say otherwise. To answer another of your questions, no METROPOLIS is not the only fantasy I have ever seen; I have, in addition to the aforementioned, seen quite a few since 1932, including the silent ONE GLORIOUS DAY, LOST WORLD, 7 FOOTPRINTS TO SATAN, LONDON AFTER MIDNIGHT, THE CAT & THE CANARY, THE MAN WHO LAUGHS, THE PHANTOM OF THE OPERA, THE WEARY DEATH, DANTE'S INFERNO, SKYSHIP FEET OF CLAY, THE MAGICIAN and several others; and, among the more obscure talkies, THE TERROR (now apparently lost), THE UNHOLY 3, IT'S GREAT TO BE ALIVE, 6 HOURS TO LIVE, MYSTERIOUS ISLAND, LIFE RETURNS, TURN BACK THE CLOCK, CONDEMNED TO LIVE, THE SCOUNREL, HELLEVISION, TRANSATLANTIC TUNNEL, SUPERNATURAL, HERR DER WELT, THE OLD DARK HOUSE, THEY CAME TO A CITY, THUNDER ROCK, MYSTERY OF LIFE and probably about 1000 others in the past 50 years.

WANTED! More Readers Like



GILBERT OLIVAREZ

THUMBS DOWN

"Filmuseum #1" was the only bad article in issue 111. ERIC SCHULZ
Racine, Wis.

WANTED! More Readers Like



KEVIN CARR

A PAIN SHOWER FROM SPAINHOWER

It does seem that your magazine has become the epitome of content in the last 2 or 3 issues. The calibre of your material & your style of writing has gone down considerably on the scale of taste. NIGHT OF THE LIVING DEAD was a cruddy hickbook. The movie was, well, so-so, but your rendering of the classic (?) left a lot to be desired. SPAINHOWER failed to convey the squirming feeling you get on the edge of your seat, concentrating only on the story outline. Another dud was MADHOUSE. That was like watching the middle of a movie for 5 minutes, then trying to decipher what's happening.

#110 was a heck of a lot better. The timbook on THE GHOST was a long awaited goodie and worth the \$1.25 I paid.

But the stinker of the decade was your #111. That article by Paul Clemens, THE EXORCIST, was pure yech. Were you more concerned with debating with Clemens by butting in, or putting out a decent article? Also, why were there so many pictures of Editor Ackerman in #111? No offense, but he's not the type who poses for COSMOPOLITAN!

Re "Ecstasies of Content" — I meant just that in #111 when I said, "We do indeed feel FM is not only getting older, it's getting better" and you said of Gogos' cover, "Sensational! Well, sensational" is the word. So is disgusting.

But fair is fair. Your NOSFERATU, ZARDOZ, TRAIL OF DRACULA and HALL OF FAME were all exceptionally good. So what's happening?

MARK SPAINHOWER
San Diego, Calif.

True, I am not the type who poses for Cosmopolitan ... but you should catch the centerfold of me in The Gertol Gazette. It was the publisher's decision, not mine, to run so many pictures of me. I don't know what he has against humanity. —FJA

WANTED! More Readers Like



RICHARD B. SHULL
(Who signed this photo while visiting the Ackermans. It reads: To Mr. Ackerman, I make me feel at home!)

WHAT HE SPOKE IN 'THE SPIDER'

I was just watching this movie on TV and I discovered something very interesting. The name of the movie was THE SPIDER and it was made by Bert Gordon about 1958. And do you know how I know that? Well, I'll tell you. In the movie (you've probably seen the picture) there is a giant spider going around rasing Cain—you know the old bit. Well, this teenager calls up the sheriff because he learned his car to someone and they haven't returned with it yet. Well, the funny thing about this is that the kid who called the sheriff was reading a magazine before he called and you could see what the name of it was if you looked closely. And do you know what it was? Right! FAMOUS MONSTERS OF FILMLAND \$1! I couldn't believe it. Please tell me I'm right!

O. BURROWS
Boston, Mass.

You were absolutely right. Congratulations on your keen eyesight. Did you know the spider was played by Jack Palance? Neither did we. Neither did he. Guess it's time for us to go spin another yarn.

WANTED! More Readers Like



HIRAKAZU

A PASTOR'S PRAISE (Kids, Show Mom & Pop!)

I very am pleased to say that your magazine is one parents, youth pastors (which is what I am etc. don't have to worry about the material kids are reading. I have practically all your magazines and am pleased to say I have never found anything offensive.

REV. CURTIS BAILEY
Memphis, Tenn.

FOR THE BIRDS

Regarding the fan in 114 who called the Editor guilty of over-enthusiasm regarding the Metropolis robotrix and in general Let me tell you something. Don't let these birds bother you. I have been getting fan mail for 12 years on my enthusiasm for Lugosi. I get 2 reactions—either they look on me as a complete idiot, being nuts over a dead star, or they are in awe over my "colorful" personality, i.e., if I go bananas over this Gothic, Hungarian, erotic dead actor I must be vastly special & fascinating. The latter is nice to be regarded as but this is not why I continue my admiration for Mr. Lugosi. I AM an enthusiast over things I love. I think enthusiasm—the ability to react emotionally & spontaneously to even the most mundane of things—is one of life's greatest gifts. Rather than being a sign of immaturity, it represents people who are vibrant, sensitive, vital, in love with people & life. The ability such as people, who has lived 50-odd years, to become awed & excited over the robotrix, means you have the gift of wonder &

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imagination. Surely a sign of continued youthfulness in spirit & body—rare qualities in most people who have become jaded & cynical by 25, much less 50 or so! Perhaps FM should have a balance of more dryness—BUT—I think the seriousness underneath more than makes up for the occasional lapses. So I say to you, Editor Furry—NEVER lose your awe at things grand & beautiful. So tell Mr. Hanke that he's probably 15 going on 90 while you're what, 55?—going on 25.

Re Japanese Monsters, I have always been fascinated by the way their films are a curious combo of Japanese myth & Western technological horrors. The Japanese creatures seem to be treated with respect—akin to fairy tale beauties. This, combined with Japan's memory of OUR de-

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struction, makes an interesting psychological sidelight. Godzilla has always frightened me more than any other "creature" film. Kong was silly—putty compared with that behemoth!

Lugginsincerely,
BARBARA HILL
Hollywood

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